

DESIGN

A monthly journal for manufacturers and designers



In this issue

FURNITURE DESIGN TODAY

PRODUCTION AND PRESENTATION

NEW BRITISH FOOTWEAR

EVOLUTION IN YACHT EQUIPMENT



COUNCIL OF INDUSTRIAL DESIGN

NUMBER 13 · JANUARY 1950

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DESIGN

A monthly journal for manufacturers and designers

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NUMBER 13 : JANUARY 1950

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Cover illustration : chest from a suite designed by Frank Austin and Neville Ward, made by Wylie & Lochhead Ltd

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FOUR NEW YEAR ASSERTIONS

IN SPITE OF the risk that chickens which are counted too soon come the soonest home to roost, we will start the New Year with four assertions. First, that not in a lifetime has there been so much public interest in design. Second, that too many manufacturers are under-estimating public taste. Third, that the retail trade is the most profitable field for propaganda in the cause of good design. And last, that nothing is so dated as the ultra-modernistic, whether the tell-tale symptoms are zig-zags, parallel lines, outcrops of chromium, illegible lettering, speed-whiskers or any other recently fashionable cliché.

And our evidence for these claims? For public interest, witness the popular Press—by which we mean those journals which give the public what it wants; note the increasing frequency of constructive references to design in the home; see how the women's pages examine the design of household goods; watch the rising demand by editors for hand-picked photographs from the Council of Industrial Design and consider that full page in the *Daily Mirror* given up to a serious review of *Designers in Britain* under the four-column headline: DESIGN HAS COME INTO YOUR LIFE.

These are more than straws in the wind, but if further evidence is needed read the *Fourth Annual Report of the Council of Industrial Design** and follow the fortunes of the Council's touring exhibition and its programme of Design Weeks. The massive attendances at "Design Fair," the packed halls for the

Housewives' Forums on design, the spontaneous activities of local organisations and voluntary bodies, all aimed at encouraging interest in design, are solid enough grounds for our first assertion.

That public taste is better informed than many manufacturers credit has been revealed at every public discussion on design. It is shown by the avid readership for the many inexpensive guides to better design and by the frustrated appeals of "Yes, but where can I buy these things?" It is also shown by the successes of those pioneers in any industry who refuse to underrate their public.

To praise the pioneer, however, is not to advocate the launching of better design on a market prepared for the worst. There is still much spade work to be done, especially among those who order from the factories and offer to the public. The retailer holds a key responsibility for standards of design and public taste. There have been several signs during the past year that the retail trade is alert to its duties and opportunities. Plans for selective displays of well-designed merchandise, for exhibitions of rooms furnished by professional designers and for staff training in design have been made by many stores up and down the country. Our third assertion, therefore, promises to be well vindicated during 1950.

Our last assertion is by way of laying a ghost. When we call for contemporary design we are *not*—as has been suggested by some manufacturers—inviting the modernistic. There was little virtue in the vogue for jazz patterns and there may be even less in the acute lozengitis which currently threatens American product design.

P. R.

* 44 pp, illustrated: HMSO, 1s 6d

FURNITURE TODAY

"Much will depend on whether there are enough retailers who believe that good design can be made a much greater factor in selling"

THERE SEEM TO BE a great many ways of setting about designing a piece of furniture. Some set about it by trying to guess what is likely to be popular next year. Alternatively, one can look at last year's best-seller and make superficial alterations to it. There is the man who is bemused by a new material such as plywood and forces all his answers in that one direction, however obvious it may be that the answers are wrong: such people are apt, in extreme cases, to forget that solid wood is even a possible substitute. There is the man who is bemused by a new technique, and his case is equally peculiar.

Then there is the man who is full of ideas on the functional aspects of, say, a chair, even to the extent of forgetting that a human being will sit in it. A machine for sitting in! But who wants to sit in a machine? It sounds like a visit to the dentist's! Or

there is the biologist who has advanced views on posture, but sometimes overlooks the point that human beings are restless creatures and cannot be comfortable unless they can shift their position from time to time. And of course there is the man who carries on with the same old patterns year in year out and the other man to whom ideas seldom come, who makes a pretty thorough tour of his rivals' showrooms and then builds up his designs as a magpie might, a fragment here, a handle there, a moulding somewhere else!

But where will the furniture trade look for designers who find *all* materials and *all* techniques fascinating, yet are able to weigh objectively the merits of each for a particular purpose? Who are not only practising technicians but sensitive artists, yet keep their feet on the ground and realise the importance of sales? Who have that broad sense of the place of the humanities which enables them to set human needs above the widely-canvassed design theories of the moment? People who are not slow to grasp the particular merits of the highly sophisticated eighteenth century mahogany dining-chair and the rugged beauty of a country-made railback? Who see each chair or table against its age and use; who can respect the achievements of others because they are aware of their own limitations? It is obvious that such people may not wish to spend their lives designing furniture only. They will see furniture in perspective, as one of the tools for living, not to be thought of apart from carpets, curtains, glass, china, cutlery, lighting fittings, wallpaper and so on—the background for living. Men like these cannot be conjured out of the blue at short notice. Nor are many likely to be needed in any one trade, but their value is in quality and not in numbers: a leaven would improve the standard of the whole trade. Manufacturers would be well advised to go and see for themselves what is happening at the Royal College of Art, which is now closely geared to industrial needs.

It is, therefore, a matter of first importance to observe that in Scotland, largely as a result of the competition staged by the Scottish Committee of the



Whilst the form is that of the wooden chair, the treatment, with its rather spindly elegance, would only be possible in metal.
Designed by Christopher Heal, 1947



Living and dining room for a modern flat; from an exhibition at the Rayon Industry Design Centre, August 1949. The re-appearance of wallpaper is a welcome sign—perhaps this spot pattern would have carried bolder curtains. And the armchair appears to take up a considerable amount of room, yet the whole is certainly liveable

Council of Industrial Design and the Scottish Furniture Manufacturers' Association, there began to appear at the Scottish Industries Exhibition a sufficient number of well-designed pieces of furniture for it to be reasonable to assume that a broad-based movement had begun to take root in the trade. It is early days yet to say what its strength may be, and much will depend on whether there are enough retailers who believe that good design can be made a much greater factor in selling—who are prepared to explore possibilities with the more progressive manufacturers. If it should prove that there are indeed enough far-sighted retailers who will lend a hand—who, perhaps, in many cases have been waiting for just such a lively lead from manufacturers—then there is reason to suppose that this admirable beginning may grow into a national movement, to the very great advantage of the whole country.

What are the chances of such support? At the present time they seem quite good. There can be no doubt whatever of the growing interest among retailers, many of whom realise how much the

continued overleaf



An experimental piece using a new method of construction in light alloy, with door panels of plastic board decorated in colour from a design by Enid Marx

continued



The tapering side rail gives a long shoulder to the most vulnerable joint in the chair, above (by Knoll Associates, New York, 1948). The raked front legs ensure that it does not tilt forward when someone sits on the edge

Light-alloy die-cast furniture has been widely used and has quite a pleasant quality in its own right. Table and chairs, below, were designed by Clive Latimer for Heal's

Below, right, experimental chair in aluminium, by Peter Moro, FRIBA, MSIA. Seat, arms and back are formed from one sheet of aluminium. Various finishes. How will these new materials stand up to use in the home, compared with hardwood, which takes a great deal of punishment and still looks good?

potential sales value of design has been neglected in the past. They see, too, that if they wish to cash-in on the prestige and publicity which will be so strongly underlined at the Festival of Britain Exhibition in 1951, plans must be laid in advance. To start a yearly exhibition of the best-designed things in stock, as David Morgan's of Cardiff did last year, means a very considerable amount of effort. To expand it into a permanent exhibit to cope with a potentially considerable and growing market is much simpler, when the initial experience has been gained.

There is no time to lose, for here is an exceptional opportunity of building goodwill; there can be no doubt of the value of leading public taste, of gaining a reputation for a go-ahead policy in its fullest sense. The stage is all set for those who don't really believe that "Safety First" is the last word in slogans. Here is where we need a kind of industrial patron; we need men who are prepared to chance their arm by doing a worth-while job which ought also to be profitable. The patron of the past was not always discriminating—he could be both awkward and foolish—but he performed a function of very great importance. He said, in effect: "I think that's a job worth doing. Let's do it!"

S. G. R.

The Scottish competition and the Cardiff exhibition referred to in this article were described and illustrated in DESIGN No 3, pp 7-9, and No 5, p 16, respectively.





These chairs in moulded plywood—designed by Charles Eames and shown at the Museum of Modern Art, New York—are in a sense a development of the Windsor chair technique. One feels they should be produced in very large quantities and be low in cost, as the Windsor chair was from the beginning. They might even be sold in parts at multiple stores, to be put together at home



The influence of motor-car seating in the home. The elements split up to admit of high-precision quantity-production methods, inapplicable with traditional materials. But can the arms really be of reasonable size for both chairs and settees? Made by Goodearl Bros. Ltd, High Wycombe (staff designer, E. L. Clinch, MSA)



Here is an excellent endeavour to pick up the thread of British furniture design, so lightheartedly thrown away in the nineteenth century. It has the easy good manners which one expects of eighteenth century furniture, yet it could only have been made in our own age. Designed by R. Y. Goode and R. D. Russell for the SCWS

THE COUNTRY CRAFTSMAN TODAY

Rural furniture makers traditionally set a high standard of craftsmanship; but without good design, good workmanship loses much of its value

"Many of the rural furniture makers are very fine craftsmen but often they need guidance in design."

The quotation is from the latest Annual Report of the Rural Industries Bureau, a body which in its own field is concerned with the improvement of design as the Crafts Centre and the Council of Industrial Design are in theirs. In its plans to assist the country furniture craftsman, the Bureau has selected a number of good designs to set before him as models. A skilled furniture maker is now engaged at the Bureau's workshop in translating these designs into fine pieces of furniture. Each piece is photographed and reproduced in a catalogue, which, with working drawings and details of construction, will be shown by the Rural Industries Organisers during their visits to craftsmen.

To give a fillip to the scheme, a hand-made furniture competition was recently organised, open to craftsmen working in rural areas. The entrants were

given a choice of 12 designs, and could submit one or more pieces, to be judged on quality of workmanship and choice of materials within the present limitations of supplies. Entries have been received from competitors whose ages range from 18 to 71. Considering the effect of the war years on craftsmen generally, the fact that the average age is no higher than 38 is a healthy sign.

There may be an element of danger in setting as one of the conditions of a furniture-making competition that specific designs are to be copied, unless it is regarded simply as a first step; but in that case it may have fruitful results.

Further plans of the Rural Industries Bureau will be watched with interest, and one may hope that country craftsmen will be encouraged to produce designs of their own. It is conceivable that a new tradition of English furniture may be born in some remote rural hamlet.

Meanwhile, the artist-craftsman—the furniture



Rural craftsmen might well give more of their attention to furniture whose form is not wholly traditional though its high standard of workmanship is. Above: a memorial table in English oak designed and made by a leading contemporary craftsman, Harry Norris



Sideboard designed by R. Y. Godden and R. D. Russell for the SCWS: intended for quantity production but entailing fine handwork in its making. An entry for the furniture competition organised last year by the Scottish Committee of the Council of Industrial Design

maker who is also a good designer—is perhaps the source from which rural craftsmen will most readily accept guidance; and that guidance can be something more than the provision of originals for copying.

The first and most valuable service that the artist-craftsman can render to his less experienced fellows is to teach them to appreciate the beauty of simplicity. In the war years and for a period afterwards, simplicity was imposed upon the furniture maker—craftsman and mass-producer alike—by the enforcement of Utility specifications. With the loosening of restrictions, the reactions of the furniture trade and of the artist-craftsman have been quite different. Whilst a section of the former seems to be straining after "style," and producing in some cases furniture which has more than a taint of vulgarity, the latter has stuck to the principles which have always guided him.

His design for a piece of furniture grows out of the use to which it is to be put, and the materials from which it is to be made. This was the principle which guided the late Ernest Gimson, whose inspiration was derived from the best traditions of the eighteenth century; his influence on furniture design can be clearly observed in the work of most of the artist-craftsmen practising today.

The craftsman who is a good designer does not indulge in oddity for oddity's sake, and he has no use for meaningless ornament. Having satisfied himself that his design for a piece of furniture is well-proportioned, fitted in every way for its purpose, and has elegance of line, he uses the wood he has selected, its figuring and grain, to give the suggestion of pattern, and he relies on fine and honest workmanship to enhance the natural qualities of the timber. He sees no need to disguise his method of construction: dovetailing is not hidden but skilfully contrived to form part of the pattern of the whole.

With few exceptions the craftsman has avoided experiment with new materials, such as laminated woods. He knows his natural wood, what it can do and what he can do with it, and until he has fuller knowledge of the performance of new materials, he will probably leave them alone.

The contemporary artist-craftsman is not particularly adventurous, and a study of his work reveals no decided trend or break-away from tradition. He is not likely, therefore, to lead the rural craftsman along strange paths, but rather to clear the weeds and unsightly growth from the path he is already treading. That, indeed, is as much as may be expected, and if it can be successfully accomplished it will be a step in the right direction.

A. M.



Two tables: one (at top) designed and made by Ernest Gimson in 1919; the other produced by the Rural Industries Bureau as a model for country craftsmen, 1949. Despite refinements of detail, the basic similarity is evident

In furniture factories, as well as craftsmen's workshops, a large amount of work must still be done by hand. Below, a stage in Windsor chair production at the High Wycombe works of Owen Haines & Son



FURNITURE DESIGN OVERSEAS

Five pages of news and photographs from Europe, Asia and America



USA : Moulded chairs designed by Eero Saarinen and made by Knoll Associates Inc, New York. Their traditionally "moulded" shape departs from traditional furniture style.

ITALY : Striking in appearance; would it be pleasant to live with?—a writing-desk and chair in ebony designed by Ico Parisi, architect. Other work by this designer was illustrated in DESIGN No 11, p. 16.

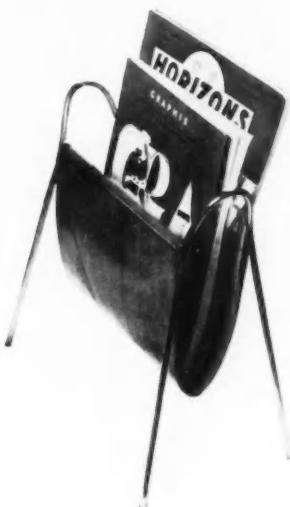
DENMARK : A bureau of more conventional shape, combined with a chest of drawers, appealing by reason of its good proportions and sound workmanship. Made by Soborg Mobelfabrik. The example illustrated is in mahogany, but the same design is also made in oak or elm, and in this form it is now on the market in Britain, in the Utility price range (through Finmar Ltd, London SW1).



AUSTRIA : An Austrian *Werkbund* exhibition held in the Art Museum of Zurich gave visitors one of the few post-war opportunities, anywhere except in Austria, of seeing contemporary Austrian design. One of the most interesting exhibits was a magazine stand in leather and metalwork by Karl Auboch, illustrated on right.

SWEDEN : In almost all countries today, designers of furniture have two problems in common—to make the best use of limited space in flats and small houses; and to reduce work for the servantless housewife.

A Swedish solution is seen in the illustrations below, which show items from a range of unit furniture designed by Bengt Johan Gullberg, of Stockholm. His aim has been to combine standardisation of parts with the greatest possible flexibility in their arrangement—a desirable feature, since "our homes represent our individuality's last refuge." (The words are a Swedish critic's.) Gullberg "has made it his goal to simplify every detail for a strictly machine-made product. The sectional carpentries consist of a number of standard parts in various sizes which by a special construction can be put together to units of the size and for the purpose desired. The standard construction is made in clear pine with doors and slides in veneered gaboon mahogany.



Hinges and principles of joining together are patented."

On right, a wall arrangement of Gullberg units in a drawing-room, incorporating two flap tables; one (nearer the camera) covering a cocktail cabinet, the other, intended for use as a desk, having space for a typewriter behind it. On left, a wheel table by the same designer. Trays, shelves or slides from any of the units fit on to this trolley.

More overseas furniture photographs overleaf



Japan finds new uses for a traditional material

JAPAN IS SHOWING keen interest in trying to develop new uses of bamboo, particularly in furniture. The Japanese Industrial Arts Institute¹ has sponsored many experiments in design and production specifically for the American market. Shinji Koike, its Director, recently sent a wide range of current bamboo products to the Council of Industrial Design.

They demonstrate remarkable versatility in the use of one material, and skilled craftsmanship—especially in traditional bamboo products, such as woven basket-work chairs or braided bowls or trays, which are often lacquered. Slatted blinds, floor-mats and fans also show familiar techniques.

Among the more unexpected objects in this collection are fishing-rods made on the Chinese-box prin-

ciple, a workmanlike bow of laminated bamboo, arrows, slide-rules, buttons (whose plainness of shape helps to bring out the suitability of bamboo in texture and surface quality for this use) and a shopping bag made from plaited beads of cane. There are also examples of parquet flooring in bamboo, and bamboo plywood squares.

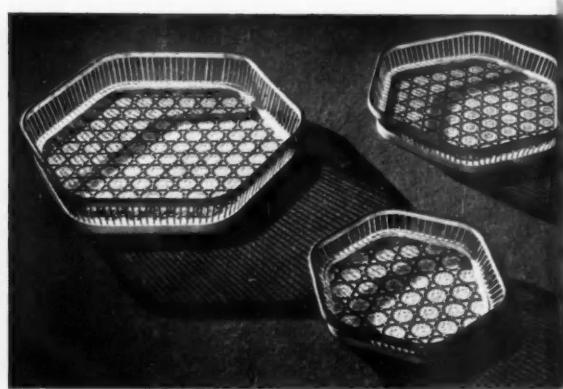
The furniture is perhaps the most interesting exhibit, but it is certainly not the most beautiful, nor the best in workmanship. Copying of Western styles is evident, and the Japanese themselves admit that they are not altogether satisfied with their experiments.

There are, however, two sound reasons for them: first, the fact that trial cultivation of special varieties of bamboo is being undertaken by the American Department of Agriculture in Savannah; second, a recent trend to adapt Far Eastern styles in American interior design. *House & Garden* (New York) devoted a large part of its April issue to the Far Eastern influence, showing how it "has permeated rooms from Honolulu to New York."

H. L.



These chairs are made on a bentwood framework with the bamboo slats moulded to shape. The slats of the chair on right are inclined to be brittle at the bend at the front of the seat, and the whole chair is liable to topple over unless the balance is well back. In appearance it echoes Finnish styles of 1934-5. The chair on left is made to fold



These trays show the achievement of the artist working in a traditional craft—unlike the Japanese designer of furniture for the West, whose work is inevitably imitative. These and other examples of bamboo products "Made in Occupied Japan" (and labelled as such) were recently shown by the Council of Industrial Design in a specialised exhibition



Dutch furniture for 'plain conservative middle-class' trade

"AS OUR FIRM is employing some 120 people we have to be cautious not to become too advanced or 'select' for the general public."

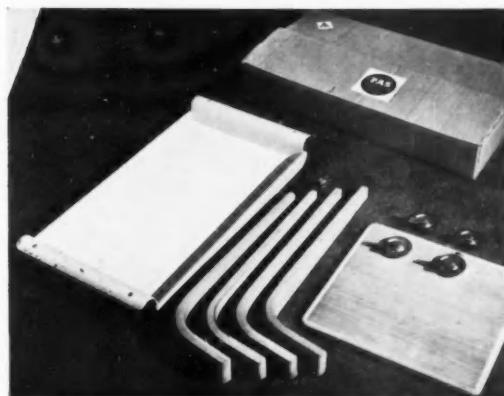
Thus, recently, wrote F. Ullman, director of the UMS furniture factory at Utrecht, in response to DESIGN's request for information about the furniture illustrated here. His words may be heartening for manufacturers who think it is only in Britain that the progressive-minded manufacturer has to fight against the prejudices of a conservative public.

The design policy of UMS (Utrechtsche Machinale Stoel- en Meubelfabriek) cannot be better described than in Mr Ullman's own words : "Our work has been developed and designed for a middle-class market. I think it is one of the main points of difference between the task of a designer in a furniture factory, catering for plain, conservative, middle-class customers, and an architect or artistic designer serving the fashion of a very small and developed higher class, disposing of larger means and possibilities in housing and decorating, that the former has to consider average needs and means while the latter can suit individual taste and fancy.

"Our design policy is based on serving people living in the clean but rather fanciless Dutch houses in which rooms are comparatively low and small. In general Dutch people are accustomed to heavy and

continued overleaf

The idea of packet furniture is more often associated with Scandinavian (and perhaps American and English) practice than with Dutch, but the occasional table shown assembled, above, and in parts, below, comes from Holland



Light oak is used for UMS furniture "mainly because it is available in good quality and customers ask for it." The manufacturers would prefer beech or sycamore if supplies were regular enough



All furniture illustrated on this page, made by UMS, is designed by C. Braakman. Top of page, bureau-bookcase units

very solid furniture. So a change from traditional design (imitation or fake of Jacobean, Gothic, Renaissance style) to functional furniture suited for the new housing schemes has to be gradual. . . .

"Fortunately taste has been developed and helped by movements like *Goed Wonen*, an association promoting clean furnishing and good taste, and by some big stores like the *Bijenkorf* which have switched over to modern furniture and are displaying in a tasteful way.

"Our main policy consists in offering a uniform range and type of furniture for bedrooms, dining rooms and occasional furniture; all units have the same rounded edges and the same legs, so that single pieces can be combined together.

"It is not easy to change a design once it is adopted for such a range and has been taken into production: we are bound to produce our own design for a certain period even if we have changed our mind or our taste. We are, however, trying to develop other and perhaps better things and to bring them into production as soon as commercial and technical circumstances permit this."

American success for British designers

NEARLY A YEAR ago—in the second issue of this magazine—we recorded the success of two British designers in a furniture competition sponsored by the Museum of Modern Art, New York. The stage from design to production is often a long one, on either side of the Atlantic; only now can we announce that the designs are going into production.

Progress to date has been summarised in the following announcement from the Museum:

René d'Harnoncourt, Director of the Museum of Modern Art, and Ira A. Hirschmann, Executive Director of Museum Design Project, Inc., the organisations sponsoring the International Competition for Low-cost Furniture Design, announced on 8 December that arrangements have been made for the manufacture of prize-winning designs. Full-size production models will be exhibited during the January 1950 home furnishings market in Chicago.

The first-prize design for storage will be produced as a complete series of units, including a bed and dressing table, by the Johnson-Carper Furniture Co., of Roanoke, Virginia. This company has been actively engaged with the British designers, Robin Day and Clive Latimer, in adapting their English concept to American conditions. Johnson-Carper has a long record of wide distribution and reasonable prices, and their recent plant reorganisation gives them exceptional facilities for carrying out the aims of the competition.

In the category of seating, the first prize awarded to Don R. Knorr will be manufactured by Knoll Associates who since their founding in 1943 have been leaders in the modern furniture field. Considerable experience in equipping hotels and other large build-

ings has given Knoll a special understanding of quantity production.

The second prize for seating was split between Davis J. Pratt, an individual Chicago designer, and a research team composed of Charles Eames and staff members of the University of California. The Eames-UC design will be manufactured by the Herman Miller Furniture Co., of Zeeland, Michigan, whose pioneering endeavours and successful record in the modern furniture field are well known. Mr Pratt's chair will be produced by the Bunting Glider Co of Philadelphia, one of the best-known manufacturers of metal furniture in this country [USA].

Ira A. Hirschmann has made the following statement in connection with the manufacture of the prize-winning designs: "With the closing of the contracts and the building of the furniture by leading manufacturers in the United States, the international competition is coming to successful fruition. With certain new principles being introduced for the first time, this furniture, designed by a group of brilliant and enterprising young men, should mark an important step forward in the manufacture and design of better furniture at lower cost."

Edgar Kaufmann, Jr, Director of the Competition, has stated: "The fine response which these designers have found in the American furniture industry leads me to expect that we will realise our original hope of finding new techniques and design concepts which could give modern householders more value for their money. The important process of fitting the original concepts to practical requirements of specific factories has brought forth real skill and understanding on the part of all concerned."

WALLPAPER FOR CONTEMPORARY ROOMS

THERE ARE SIGNS that the years of "ghastly good taste" are coming to an end—that oatmeal and off-white need no longer be considered the only possible wall colours for a contemporary room. With a revival of interest in colour and pattern, there is clearly scope for a revival of interest in wallpapers.

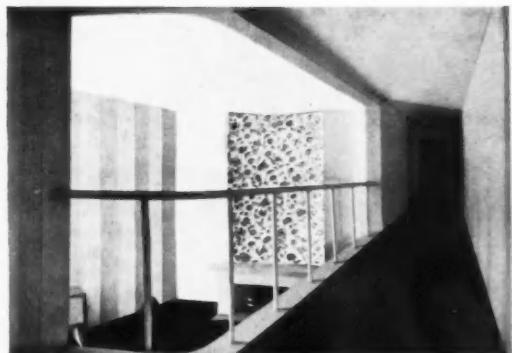
Taking advantage of this opportunity, at a time when wallpaper is more readily available than in recent years, Wall Paper Manufacturers Ltd have begun an ambitious programme of travelling display. An exhibition train showing the pick of their current range of *Crown* patterns is making an extended tour of provincial and Scottish cities. Apart from the interest of the wallpaper designs which it shows, the train is itself no small feat of design. Many difficulties had to be overcome. Although it consists of only two coaches, space has been found in them—aided by the use of mirror-glass end walls—to suggest a reception room, dining room, living room and bedroom in actual size with walls appropriately papered.

Some contemporary furniture and light fittings of standard designs have been used in the train; other pieces have been designed by Kenneth Cheesman, LRIBA, architect for the train as a whole. Display features include paper sculpture by Dorothy Rogers and wallpaper pictures by John Lawrence. Contractors: A. Davies & Co (Shopfitters) Ltd.

Below, hotel corridor with papered walls—one of the miniature models by Allan Farmer which visitors to the exhibition see through the "peepholes" which can be seen in the photograph on right. These models demonstrate suggested uses of wallpaper in hotels and business premises too large to be shown full-size



Variety of wallpapers forming a background for contemporary furniture: standard lamp by Troughton & Young: Ernest Race chair: wall desk designed by Kenneth Cheesman. The exhibition is open to decorators, wallpaper merchants and the interested public. It marks Wall Paper Manufacturers' golden jubilee



Design for cooking and for selling cookers

THERE ARE, TODAY, many manufacturers who produce well-designed goods, and there are many who use well-designed sales-promotion material. But manufacturers with a consistent design policy, reflected in a high level of achievement in both these fields, are far too few.

There are well-designed products that fail to sell because their high standard of design is not maintained in advertising, printed matter, packaging and exhibition display; when advertising and display are bad the product is assumed to be bad also.

In the electric-cooker field, there is a special stimulus to good detail design—and good publicity design to tell the consumer about it—since the layout and general dimensions are specified in British Standards so closely that the form of the finished cooker is largely determined by them. Small differences between one cooker and another become selling points of considerable value, of interest to others besides the designer and the technician. They must be brought to the notice of the trade and consumer public.

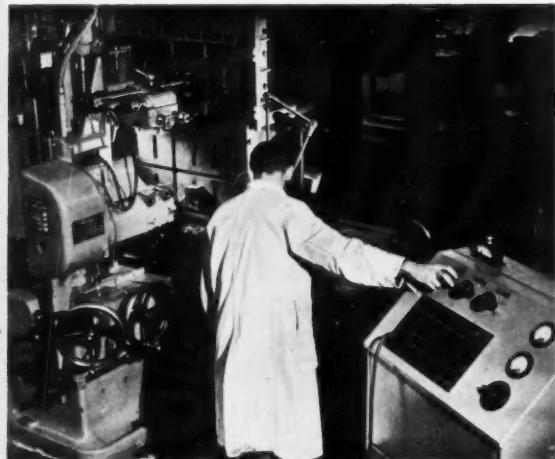
Sales promotion for the Creda cooker, made by the Simplex Electric Co Ltd, provides an example of

well-designed advertising material based on the good design of the cooker itself. In press advertisements, booklets and displays, the housewife is told about its separately heated plate-warming drawer, special simmering device, large oven with automatic temperature control, fast boiling plates, vent pipe which draws off steam and cooking fumes, ease of cleaning. Although the clean lines of the cooker when closed (as in (3)) are a selling point in themselves, the potential user is at least as much impressed by photographs like that on right which demonstrate its roominess. Both types of illustration are used in current Creda advertisements in women's magazines.

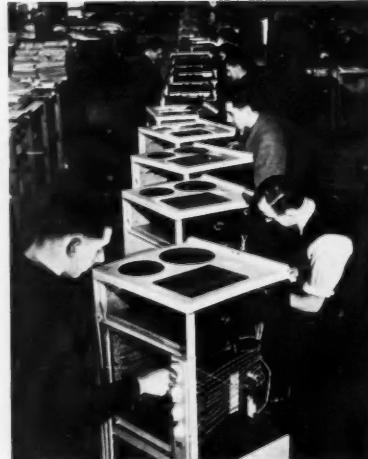
To the trade, the appeal of such points to the housewife is emphasised; constructional details are explained, and design features which facilitate installation and maintenance are described. In short, well-designed promotion material concentrates on the fact that the Creda is a well-designed product.

And the result? In a recent speech, I. A. R. Stedeford, chairman of Tube Investments Ltd, Simplex's parent company, said: "About 25 per cent of the country's total purchases of electric cookers are Creda models."

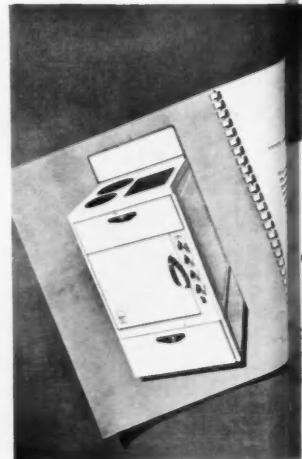
1 : PLANT



2 : PRODUCTION



3 : PRINT



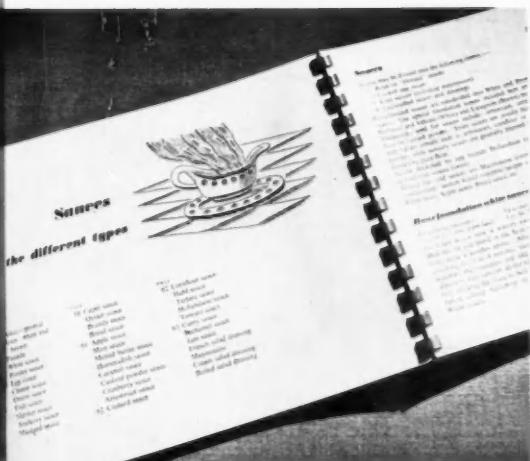
1 Making the dies that make the cooker: the Keller die-sinker, from America, is an example of the complex machine tools, well designed in their own field, which contribute to the manufacture of a well-designed end-product.

2 Simplex were fortunate in having a new factory (at Blythe Bridge, near Stoke-on-Trent) available for the production of their cookers and other domestic equipment. The continuous flow-system is used. Here, cookers are being built-up on the moving conveyor from component parts and sub-assemblies. Factory photographs by Oluf Nissen originally taken for the booklet (3), suggest that Simplex's high standard of design extends to their publicity photography.

3 Creda printed matter, designed by Stuart Advertising Agency, well maintains the design standard of the product. Shown here is the opening page of *Inside Information*, a book describing the development of the Creda cooker from the trade viewpoint. A masterpiece in its class, with varnished cover and Plastoic binding, it includes a series of illustrations of the cooker by the Transart process, building-up the whole from sectional diagrams printed on transparent film.

4 The Creda cookery book (issued free with all EV 12 and EV 13 cooker models and also on sale) has a full-colour cover, with bled-off photographic illustrations on many of its 142 pages. Chapter headings are marked by decorative line drawings and headlines in Ultra Bodoni italic.

4: COOKERY BOOK



5 Display stand (by City Display Organisation) at last years BIF. Creda design policy is flexible enough to allow the firm to take advantage of new forms of display material—e.g., a stereoscopic counter display showing the cooker in colour, their most recent innovation.

5: DISPLAY



FROM THE 1951 STOCK LIST

Last month's issue of DESIGN gave special attention to fashion, with many illustrations of fashions in dress. But footwear also is a fashion industry, and this month a selection has been made from some of the leading shoe manufacturers' new collections

FORMAL SHOES have been chosen for illustration here—and chosen intentionally, because there is a new approach to this type of footwear which has led to a new liveliness in footwear design generally.

For many years, Britain has been famous for her heavy walking and country shoes, and in the more recent past for casual types also—based on the moccasin to some extent, and often with crepe soles. Now, new life in the form of fashion shoes has appeared in many ranges. This tendency, like all healthy tendencies in the fashion field, started at the top of the industry; the influence is now being felt by manufacturers of lower-priced goods.

The examples shown on this page and on the facing page have been selected because they indicate the style of shoes which fit in with the current trends of fashion. Obviously it is necessary for the wearer to be able to choose the right shoe for the right garment; no garment, however well designed, is complete without correct footwear and accessories.

The square silhouette, which was a product of the war years, produced shoes that were chunky and more practical-looking than those which had gone before. When the change in fashion came—introduced by Christian Dior in 1947—a new feeling of femininity influenced the style of footwear; under

this influence, shoes have become elegant, slim and formal. At first, the heels were slender, spiky, slightly exaggerated; now, the line has become stabilised, and although heels are high they are comfortable, more quietly elegant and suitable in line.

Platform soles, peep toes and sling backs, all of which were products of the square silhouette, are being replaced by the close-fitting form-hugging line. This has many variations, such as cut-out sections, lattice-work, inserts of mesh, drapes and intricate stitching. Also, following the feeling for the feminine line, there has been an echo of the styles of a more romantic era when attractive embellishments, such as finely wrought buckles and buttons, were used as decoration.

The best British tradition shows the tailored line—which is admirably brought out even in the most elegant of fashion shoes; and all the illustrations are unmistakably British.

1: a stone kid court shoe by H. & M. Rayne Ltd, London, showing punched-holed decoration of the vamp, with draped bow

2: hand-made grey suede shoe with intricate interlacing of the vamp, by Stacey Shoes Ltd, London E8

3: black suede model, with high laced-up vamp and decorative strip of patent leather. By Lotus Ltd, Stone, Staffs

4: evening shoe in brocade. Cross-over and knot decoration on vamp in gold kid. Stacey

5: black suede court shoe with nylon mesh insert, by Turner Bros Ltd, London E10

6: a classic court shoe with a variation in the square welt and squared heel. By Edwards & Holmes Ltd, Norwich

7: grey suede shoe with cuffed vamp, stitched and piped with kid. Lotus Ltd

8: stone kid court model with swathed draping and shallow platform sole, by H. & M. Rayne Ltd, London

9: bronze kid Lotus shoe. The décolleté vamp has fine strip-work decoration

10: suede court model in the romantic style—with attractive silver buckle to flatter the foot



1: Stone kid (Rayne)



2: Grey suede (Stacey)



3: Black suede (Lotus)



4: Brocade (Stacey)



5: Black suede (Turner)



6: Brown calf (Edwards & Holmes)



7: Grey suede (Lotus)



8: Stone kid (Rayne)



9: Bronze kid (Lotus)



10: Suede (Edwards & Holmes)

A DUNLOP DESIGN CENTRE

How design is organised in a specialised footwear-manufacturing concern

MOST PEOPLE TODAY know that the name of Dunlop is applied to many things besides tyres. Even so, the full extent of the firm's activities is not always realised: for example, the fact that last year export sales alone of Dunlop footwear amounted to 1,129,000 pairs.

The Footwear Division of the Dunlop Rubber Co Ltd has two factories in Liverpool and one in Manchester, and its products range from industrial boots for specialised purposes to casual footwear for summer wear. The scope for design is evident: that it is realised within the firm has been shown by the establishment of a "Style and Design Centre" for the Footwear Division. This Centre was set up in September 1948, and the importance attached to it is evident from the appointment of one of the company's senior sales officials, A. R. Knight, as its manager.

Meetings are held regularly in Leicester, where the Design Centre was established in order to be centrally situated, under the chairmanship of G. H. Ellis, sales manager. The purpose of these meetings has been described as sifting and reviewing ideas, suggestions, fashion trends, materials and other data. From this information a complete picture is built up and transmitted to the factory at Speke, Liverpool, through the Dunlop Sales Development Organisation, which is in constant close liaison with factory Development Departments. In turn, prototypes and samples are made by Development and are reviewed by the Centre, thus gradually building up a range which is based on full information interpreted in the light of sales and technical experience on the one hand and aesthetic appreciation on the other.

In an organisation as vast as Dunlop's, one of the most useful functions of a Design Centre is to co-ordinate the work of all the various departments which, in one way or another, are concerned with design. In practice, it brings together representatives of the following departments: Sales, Export, Production, Technical, Purchasing and Advertising; together with designers from the Exhibition Depart-

ment and from the Industrial Design Section of the General Development Division at Fort Dunlop.

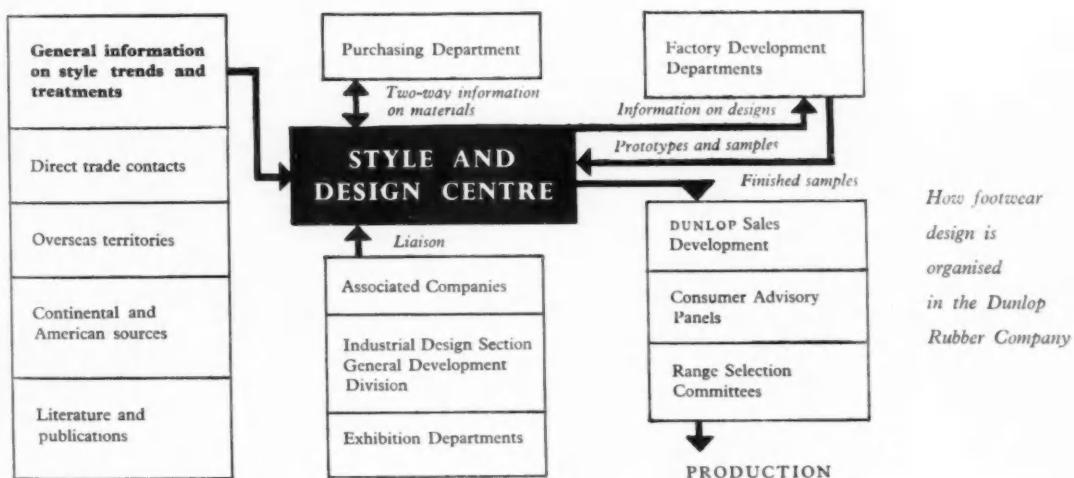
It is an important part of Dunlop policy to encourage the Company's workers to take an interest in the goods they produce, and each range of footwear is submitted for criticism to a Ladies' Advisory Panel, on which all types of potential customers, including Dunlop factory operatives, are represented. The desirability of obtaining early indications of the saleability of a proposed design becomes evident when one realises that to put a single model into production in a full range of sizes, more than 2000 individual components may be required.

At a recent meeting of the company, Sir Clive Baillieu, KBE, CMG, Chairman of Dunlop's, told shareholders of the setting-up of the Footwear Style and Design Centre, and added that the results already achieved had been "most encouraging."





Typical products of the design organisation which is shown in diagrammatic form below: on left, spectator sports shoes in canvas with leather tongue and trim, and "Plastic-cork" platform soles. Above, resort shoes in tartan webbing made from Lectron thread (elasticised) with cork platform and matching coloured crepe outsole



EVOLUTION IN YACHT EQUIPMENT

by Hamish Simpson-Lawrence, *Director, Simpson-Lawrence Ltd*

IT SOMETIMES SEEMS that the smaller firm must inevitably be at a disadvantage in keeping up with modern trends and methods. The larger organisation can afford to employ highly-paid specialists and technicians, and to spend sums on research which would be an unbearable burden on a small business. Furthermore, those schemes of co-ordinated development, including the study of design, which are promoted within an industry cannot embrace the small firm which is itself part of a small industry. The manufacturer in such an industry is overlooked by any official or semi-official organisation concerned with present day problems of marketing, manufacturing and design.* He is left to his own devices, and in any case he probably considers that in his own specialised and individual enterprise he knows more about what is wanted and what he can produce than anyone else.

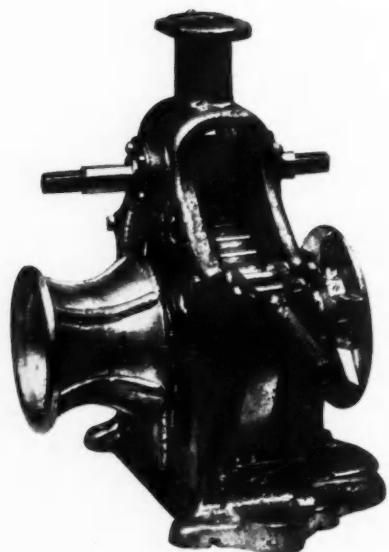
Nevertheless, the small manufacturing firm must be aware of contemporary trends of design and style since they are bound to influence the buyer of almost any product.

The design of yacht equipment provides an example. Here is a very small industry by most standards, and the design of deck and hull fittings for yachts and small motor craft has been almost traditional—at least, until a few years ago. For generations the shape and construction of yacht fittings, and the material from which they are made, had remained the same; and rightly so, since the design of these fittings had been proved by yachtsmen over a long period of years.

Three things have, however, of late tended to modify these requirements. First, the development of racing yachts into racing machines, with a consequent demand for greater efficiency and reduction of weight. Second, the fact that yachtsmen can no

longer afford, or cannot get, professional crews, which again brings a demand for greater efficiency, since the owners have to operate the heavy gear themselves and find it strenuous. Third, with the increase in the popularity of yachting there are now many people, particularly in the motor-boating sphere, who know nothing of the "traditions" of yachting, and to whom the dolphins and scrolls which used to adorn ships' cabin lamps mean nothing. For all these reasons specialised design must conform to the trend of the times. The motorist-turned-yachtsman expects his fittings to be in line, to some extent, with those of his private motor-car.

A competent engineer and draughtsman, if given



1: The simple, solid old type of hand-anchor windlass which used to be fitted to most small yachts

* We publish Mr Simpson-Lawrence's comments as written, but must add that the design advisory services offered by the Council of Industrial Design—and, we believe, many other advisory services—are as freely available to the small firm as to the large. **EDITOR**

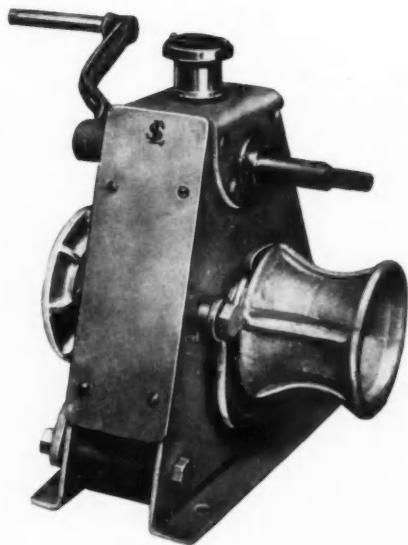
the requirements, can be relied on to produce the most efficient apparatus for a given purpose, within the cost limit specified. But the average engineer is not concerned with shape and style as such. To him, fitness-for-purpose is not only the first but the sole criterion, and the appearance of the finished product is simply the outcome of this consideration. It is only by having an awareness of current taste in other fields that he can embody the essential requirements in a design that will be satisfying to the layman. The designer in a small organisation cannot expect to influence the shape of things to come; he can only study and follow the products of his contemporaries in wider fields, realising at the same time that style ought to be an integral part of design, and not simply something "stuck on."

The evolution of a small yacht windlass illustrates how this is put into practice. The average small yacht of 10 to 20 tons had a hand anchor windlass known as a "box windlass" (Figure 1). This is a very simple solid type with a cast iron galvanised frame, a chain wheel for the anchor chains on one side, and a drum for heaving-in warps on the other side. Usually a simple type of brake was fitted for controlling the chain when lowering away the anchor.

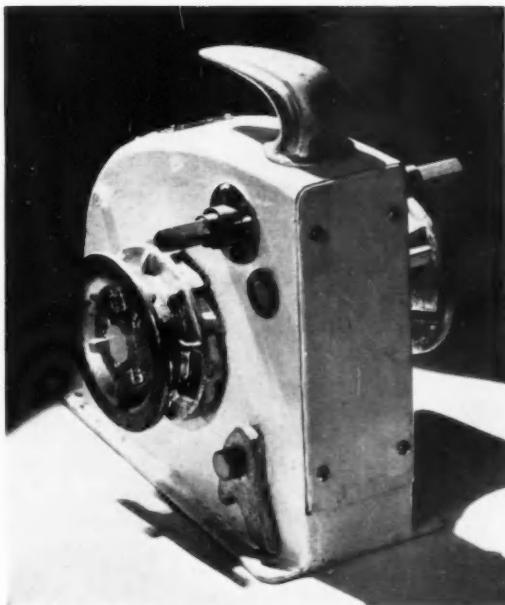
From this design was evolved the oil-bath windlass (Figure 2). The essential design is the same, but the frame is made from steel plates and is, therefore, lighter. To avoid the trouble of oiling the bearings and greasing the gear wheels, the gearing is totally enclosed and runs in an oil-bath. This also makes for easier operation.

Lately, a new version of this oil-bath windlass has been produced (Figure 3). By cutting the side plates on a profile cutter and welding the frame, a more attractive shape has been produced. The design is further cleaned-up by enclosing the brake, allowing only the spindle to project. In place of the small bollard on top there is now a "streamlined" hook, which is not simply a piece of decoration, as it provides a mooring-hook and fairlead for warps. The frame is hot-galvanised to guard against corrosion, and is then cellulosed white.

The transition from a solid four-square fitting, well suited to an old-fashioned gaff-rigged cutter, to a smart piece of equipment in keeping with the lines of a modern motor boat, has been made without alteration to the basic design or method of operation, since the essential requirements remain the same.



2: The oil-bath windlass: an intermediate stage in design. Lighter, and with enclosed gearing



3: New methods of production have made possible this new design, easy to use and easy to look at

The triangle: Manufacturer, Consumer, Designer

Professor Gregor Paulsson, Sweden's doyen of design, says there need be no conflict

MUST DESIGNERS and producers always behave towards each other as if they were friends in appearance but enemies in mind? This was the question asked by Professor Gregor Paulsson of Upsala University, Sweden, in a recent lecture at the Royal Society of Arts,* when he discussed the triangular problem caused by the different attitudes of manufacturer, consumer and designer towards design. On a long-term basis, he debated whether it would be profit or loss to the trades concerned if, with the present aesthetic tendencies and the present "taste," the ideologists succeeded in getting the consumer to buy modern furniture, glass, china, etc, exclusively, provided there was no competition within the trades between things old-fashioned (and, according to the ideologists, inadequate) and things progressive. The result depended on the way of life the "taste" represented.

Many years ago a party of very distinguished representatives of an industry concerned with domestic utensils visited Sweden. In one of the factories they were shown goods designed in a modern style by a designer who has since been appointed a Royal Designer for Industry. One of the visitors asked the manager: "But didn't you sell your old patterns?" "Yes, I did," was the answer. "Then why did you engage a man to make new ones?" The explanation was that the manufacturer was himself "a bit of an idealist" who thought it his duty to his conscience and his trade to improve its standard.

Professor Paulsson believed that this outlook was far more general than one might think but, on the other hand, the manufacturer was a tradesman above all, and he must keep his business running. He was, in the nature of things, compelled to be conservative and even suspicious of designers who lived in too remote spheres.

Products are looked upon by the consumer from the viewpoint of value in use, whereas the producer and the retailer must think of them as articles of trade,

as means of exchange which bring the revenue necessary to pay wages and other expenses. Of course, most producers believe that the things they manufacture have high value in use, *i.e.*, are such as the consumers want. The idealist says they are not, they are "borax," they are preposterous.

In this way, a division of values develops. Both ends will never meet.

The division has existed as long as things have been made not for the use of the maker, but to be sold or bartered for the use of other men against money or other goods. In recent times, the propaganda of the idealist has made clear to the many what was only known by experts of political science. The designer who is not what is called a commercial designer but "a realiser of the thoughts of the idealist—often united in the same person—has made a triangle drama of the former idyll."

But a way out can be found. Furniture can be designed through collaboration between the three parties concerned in the drama; the manufacturer (represented by the technician), the designer and the consumer. Furniture which is fit for its purpose, good in quality and reasonably low in price, and stimulates demand because of its higher values in use is the outcome. For example; the suite of furniture, a Victorian invention, was bought once in a lifetime by 99 per cent of all consumers. Furniture which can be combined to suit the dwelling, the family, the purchasing power at a given moment, will be bought throughout a lifetime in small units, but repeatedly. Sweden is trying to put this theory into practice. The ideologists of the middle way want better homes for the common people, not to manifest a given taste, but because, to them, better homes are the most important influence for a better pattern of life. They want a new structure of the family budget; more spent on and in the home, less in the street. Designers who work in that spirit are social workers. Their heart is with the consumer, but they are not counteracting the interests of the producer. They believe themselves to be furthering them. There need not be a triangular drama.

* Sponsored by the Furniture Development Council, the Council of Industrial Design and the Design & Industries Association. Prof Paulsson's paper can be seen in full in the Council's Library.

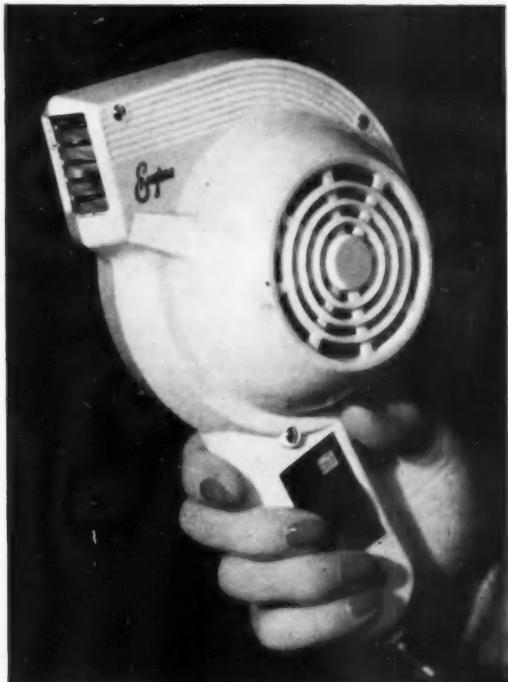
ADDITION TO A FAMILY

WHEN EUGÈNE LTD decided to produce a home hair-dryer, their decision was not taken lightly, for hair-dryers are already on the market in considerable variety. Eugène engineers realised that in any new model weight and noise must be low, and air-delivery as high as possible in relation to current consumption. Weight especially is a bugbear, since the user holds a hair-dryer behind her head for the greater part of the time she is using it—and in this position an extra ounce soon becomes noticeable. The Eugène dryer (1 lb. 5 oz. without flex) is appreciably lighter than other makes.

It is also easy to hold because of its well-balanced shape, for which credit is largely due to the consultant designers, Richard Lonsdale-Hands Associates. The handle is of convenient size, and is ridged so that it will not slip when held lightly.

The housing is a two-piece plastic moulding. For maintenance, it can be opened-up into its component halves by the release of four screws. The heating element is placed close to the delivery end of the dryer for maximum efficiency; a metal grille protects the user from contact with it.

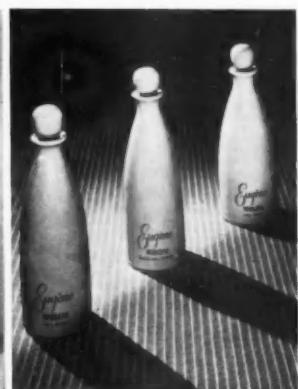
Appearance is enhanced by a colour scheme of very pale blue, with deep maroon for the switch-plate and the lettering of *Eugène*. The parallel lines at the top of the dryer are stated to give added strength to



The dryer weighs only 1 lb. 5 oz.

the moulding here: if they give also a consciously "fashionable" look, it can be argued that this is desirable in a product so closely connected with fashion.

This product is only one outcome of manufacturer-designer collaboration between Eugène and Lonsdale-Hands. Other examples of their work in this field over a period of years are shown below.



Also designed by Lonsdale-Hands Associates for Eugène: the lettering and paintwork of an Austin van; display stand, made by Ford Shapland; stoneware bottles for hair-waving lotions: a different pastel shade is used for each lotion. Made at the Denby Pottery of Joseph Bourne & Son Ltd; lettering fired-in by the Johnson Matthey process

Good design . . . and

A YEAR OF GOOD BUSINESS

DESIGN reviews sales records of some products first illustrated a year ago

DOES GOOD DESIGN PAY? It is easy to answer this question vaguely, but less easy to answer it factually, supporting one's opinion with instances of well-designed products which have proved commercially successful.

DESIGN asked the manufacturers of several products illustrated in our first issue, a year ago, to tell us how those products have fared subsequently. From the reports which are summarised below, it is evident that for most of these firms good design has indeed proved good business. Several of them consider that sales have been highly satisfactory; all but one of the products about which we enquired are still in production, and in several instances manufacturers have added further models of similar design.

1 : Condiment set

Quantitatively, first place on the list must be taken by the Beetlewares plastics condiment set, which sells in extremely large numbers through that most massive of mass-distribution systems, the 750-odd Woolworth stores. The makers have shown their confidence in the design by adding, first, a stand to hold the salt and pepper pourers, and now a larger stand to hold both these and the mustard pot, all in the same style.

Export and contract business contribute to Beetlewares' success though they are small in relation to the Woolworth sales.

2 : Electric cooker

GEC's family model, redesigned after the war, was first displayed in the "Britain Can Make It" exhibition, and illustrated in DESIGN a year ago. The quantity of this model DC.113 cooker sold since 1946 runs into "many tens of thousands, both at home and overseas": Australia, New Zealand and South Africa have proved particularly good export markets for it.

3 : Densitometer

In its necessarily restricted field, the Ilford densitometer which appeared on DESIGN's first front cover has been

highly successful. In the words of George Dorman, advertising manager of Ilford Ltd, "we are perfectly satisfied with the demand, which has been all that we could expect for such a specialised device."

4 : School furniture

Export to many places abroad, including the USA, provides an indication of the success of the Educational Supply Association's school furniture in light alloys and plywood—originally introduced to overcome short supply of materials. "The quality of design and . . . considerations of cost, together with lightness and strength, were sufficient to convince the most sceptical" (states W. H. Taylor, the firm's publicity manager), and the furniture is now to be seen in many schools. It is in production in a greatly increased range, and the makers consider that results have more than justified the considerable amount of research and pioneering work necessary.

5 : Motor-scooter

An Italian product illustrated in NO 1 of DESIGN has made its way onto the British market by sheer merit of design: the Vespa runabout motor-cycle is shortly to be manufactured under licence by Douglas (Sales & Service) Ltd at their Bristol works.

When this machine and its goods-carrying counterpart were shown at the Motor-Cycle Show, the reception was very promising, and Douglas have already received "a tremendous number of orders for both products, which will keep [them] busy for some considerable time." The Italian makers of the Vespa, Piaggio of Genoa, claim that it is already "the most largely distributed motor-scooter in the world."

6 : Draughts set in plastics

"Though we still hope to sell many more of these sets, the design could hardly be said to be commercially successful as yet," reports R. E. Brookes, designer, of Brookes & Adams Ltd.

He continues: "Generally customers have liked the design but there does not appear to be much demand for quality when poorly finished articles are also on the market"—at considerably lower prices.

7, 8 : Baffle-board radio

The Murphy 1/24 radio set (7) provides a case-history worthy of close study. It was originally illustrated in DESIGN for two main reasons: (a) as a representative set of the baffle-board type, in which close co-operation between technical designer and cabinet designer is essential; (b) because it was designed to sell at a lower price than other baffle-board sets.

Although the whole of the planned production was taken up, the 1/24 has not been one of the firm's best sellers. "Quite a large number of people in the price class for which this receiver was intended did not like the design," states Frank Jeffery, advertising manager, Murphy Radio Ltd. It is Murphy's view that people who buy the lower-priced sets want something more showy; they tend to be interested in the size of the box rather than the standard of reproduction; and this opinion is supported by the fact that other Murphy baffle-board sets are selling well at considerably higher prices—including a console (as distinct from table) model (8) which sells at £35. Indeed, the firm say of this set "We just cannot turn them out fast enough." Though the 1/24 has run its appointed course, it has been succeeded by another table model at a similar price (the 130, £21 4s 9d).

9 : Toy tugboat

The electrically-driven toy tugboat by Cascelloid Ltd has not sold as well as the firm hoped. They admit, however, that this may be due to the use of a motor of insufficient power in the early models—a weakness which is remedied in current production. In any case, to a less ambitious manufacturer than Cascelloid the sales figures, "in the region of fifty thousand," might not appear unsatisfactory.

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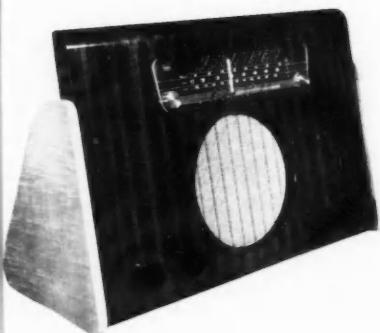
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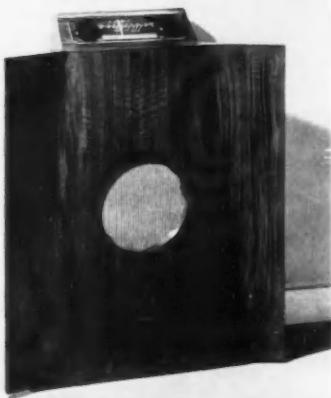
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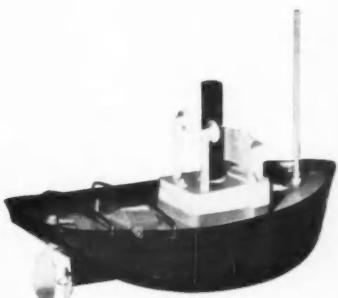
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Industrial Design Abstracts

Bunks, divans and folding beds [A]

French furniture designers have devised a number of solutions to the problem of minimising the space occupied by beds in flats and small rooms. The special designs include nesting beds which can be stacked during the day; a low divan which slides right under a higher bed, and two "disappearing" beds, one of which folds into a narrow cupboard against the wall, while the other forms part of a wardrobe-desk-cupboard unit.

La Maison Française, November 1949.

Consumer tastes in Sweden [A]

Swedish consumer tastes are largely affected by conditions of living. Space is usually cramped, therefore furniture needs to be double-purpose and there is no market for suites. The climate demands heavy, impregnated winter outerwear, often black for women and sombre grey for men (though this traditional attitude "has of recent years broken down somewhat"). In summer clothing, and in packaging also, taste tends to the cold, bright, clear and simple. Utilitarian articles are judged strictly on the quality of their functional design. America has influenced men's clothing considerably, women's less so, and children's not at all. American furnishings are generally considered as lacking in good taste.

Betro Review, November 1949.

Furniture in Denmark [A]

Svend Erik Møller, commenting on a recent Danish Cabinet Makers' Exhibition, said that for the first time for many years there was a marked tendency to experiment. This is essential if Danes are to retain their lead in furniture design. Since the war they have not been sufficiently aware of the progress made in the USA and England.

Dansk Kunsthåndværk, November.

Lamp fittings controversy [A]

A house designed by Marcel Breuer in New York, in which cove and spot lighting take the place of conventional fittings, has given rise to a debate on the need for lamps in the modern home. The chief contestants, besides Breuer himself, were three lamp designers, Kurt Versen, Greta von Nessen and Jasha Heifetz. Breuer justified the absence of lamps by condemning both the "artistic" designs with their pretensions to be works of art, and the

modern designs which he described as over-designed and in need of humanising. The lamp designers acknowledged the shortcomings of many portable fittings and suggested that designs should be more flexible so that a single lamp could be adapted to more uses.

Lighting & Lamps, New York, October 1949.

Shop fittings [A]

Fittings in Swedish food shops are designed to ensure the highest possible standard of cleanliness. Most units are built-in, are easy to clean and have no cracks or crevices where dirt might collect. All surfaces are smooth and polished, including the undersides of shelves and the insides and backs of drawers. Fluorescent lighting, instead of being housed in the metal trough typical of English shops, is in a recessed container, often engraved or painted, which lies flush with the walls or ceiling. Low trolleys hold vegetables and a stainless-steel tubular shelf placed along the front of the counter acts both as a basket rest and a guard to prevent children touching the packages.

Architect & Building News, 25 November 1949.

Simplification in industry [P]

The Anglo-American Council on Productivity's Report, *Simplification in Industry*, gives details of some typical examples of American industries in which simplification has been of substantial benefit. The effects of simplification on consumer demands and marketing are discussed and a full report is given of the Council's recommendations. The extent to which simplification can be applied to British industry is indicated.

Simplification in Industry: Anglo-American Council on Productivity, 1949 (12 pp, 1s).

The main section of the Report of the Committee for the Standardisation of Engineering Products discusses the extent to which standardisation has already been adopted and could be increased. General problems of collaboration in developing national standards are considered and also the influence of export markets, methods of stimulating progress, and price inducements. Three appendices deal in detail with the British Standards Institu-

tion, the nationalised industries and major industrial groups and the advantages, criticisms and problems involved in reducing variety.

Report of the Committee for Standardization of Engineering Products; HMSO, 1949 (35 pp, 9d).

Swiss travel [A]

Aspects of design in relation to travel have occupied the Swiss in a variety of ways. Their tourist offices abroad are being modernised; this has already been done in London, Paris and Lisbon. Swiss Federal Railways have standardised all aspects of their offices, from furniture to printed matter, and have found that this contributes considerably to working facilities. Fritz Keller has produced, for the Swiss Tourist Office, a combination consisting of a cash desk furnished with standardised component units for decoration, with flexible supports that can be used to hang photographs and posters.

Werk, Zurich, November 1949.

The craftsman and industry [A]

The gulf existing between the craftsman and industry must be successfully bridged if a moral purpose is to return to production and a great reservoir of talent not to be wasted. While the craftsman remains outside industry his work can be experimental, but of little value to industry. He should be employed in some related capacity so that he can exercise his function of maintaining standards of quality, workmanship and design. Only in this way will industry be freed from the evils of copying past styles, and machines become in all cases the tools of industrial craftsmen and not simply the means of mass production. (Broadcast talk by Wyndham Goodden.)

The Listener, 3 November 1949.

US consumer movement [A]

The consumer movement in the United States draws support both from national legislation and from the efforts of home economists to educate consumers, retailers and manufacturers. It seeks to improve the position of the consumer by encouraging the manufacturer whose merchandise is fully documented with details as to performance and by working for quality designations through informative labelling, which gives grades, specifications and other factual information.

Journal of Home Economics, Washington, November 1949.

The letter appearing in the title of each abstract indicates the form of the publication from which that abstract is taken: [A] article or article in a periodical; [B] book; [P] pamphlet; [S] supplement or special number. Place of publication is London unless otherwise stated. All publications mentioned above can be seen in the Library of the Council of Industrial Design.

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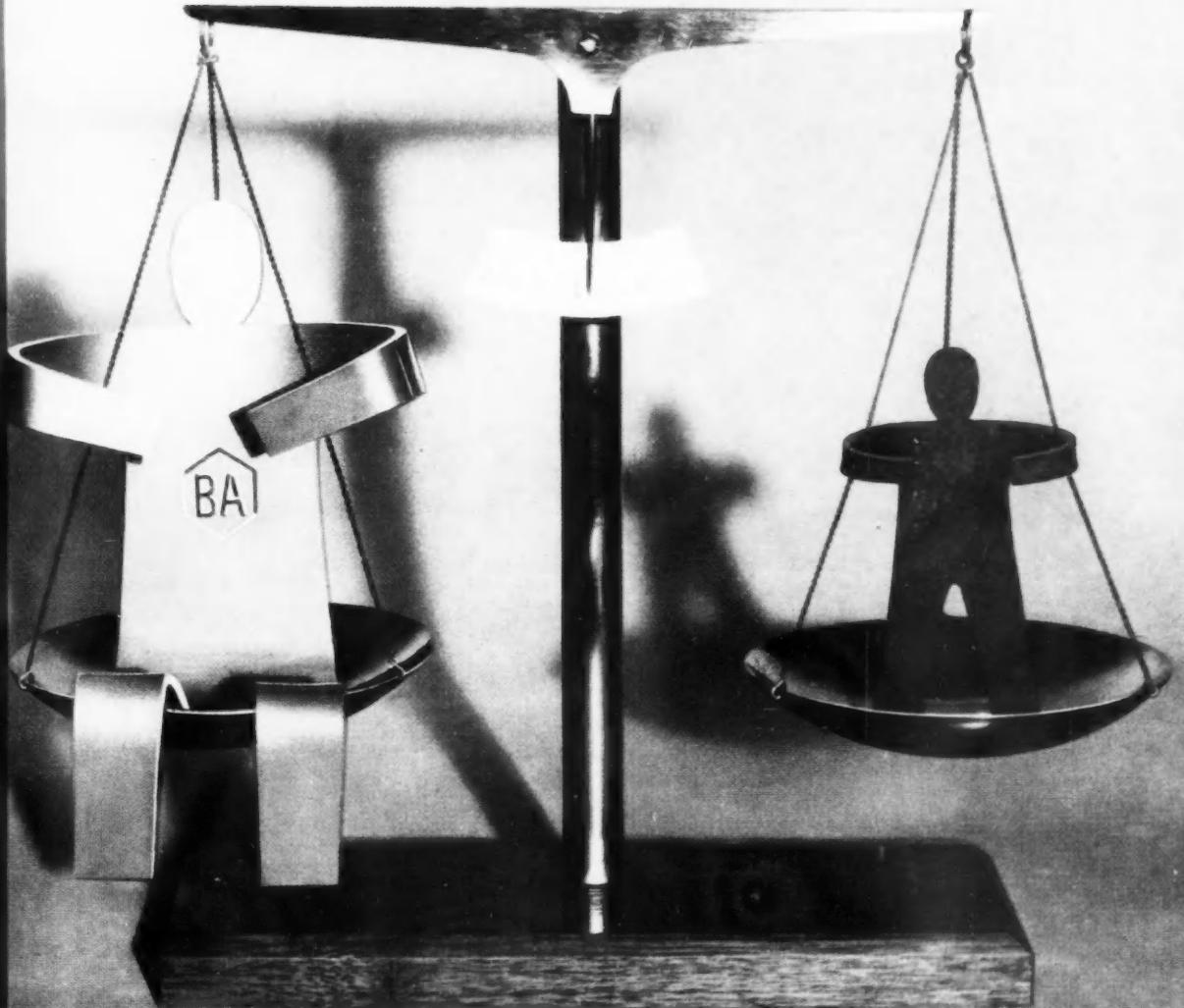
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METHODS AND MATERIALS

TERYLENE, the new synthetic fibre with properties similar to nylon, is expected to be available in quantity by the end of this year. Although still in the user-research stage it is already apparent that the material will be useful for a variety of products—from fishing lines to lingerie. Moreover, it is expected to knit and weave readily.

The most notable properties of Terylene are: high resistance to light and heat, low elasticity, high tensile strength, resistance to bacteria and to chemicals such as acids, organic solvents and bleaching agents. Low moisture-absorption makes Terylene easy to launder as it dries quickly and requires little ironing.

Terylene was first developed by the Calico Printers' Association. ICI are now responsible for its further development and exploitation.

"A REP FABRIC with the ribs running in the warp direction" is the technical description of Replin, an upholstery material which is hard-wearing enough to be suitable for use in vehicles as well as hotel and ship outfitting.

Manufactured by British Replin Ltd, 20 Belvedere Terrace, Ayr, it is machine-made but incorporates the Gobelins structure of a double warp, consisting of a cotton underwarp wound with pure wool. Averaging 50 per cent wool and 50 per cent cotton, it is produced in an unusually wide range of plain colours, stripes and Jacquard designs. When more than 250 yards is ordered, special designs can be woven to customers' requirements.

A NEW INSECT-PROOF material for packaging is made of several layers of cellulose wadding impregnated with DDT. Insects cannot penetrate this as they would have to pass through a labyrinth of tunnels and folds, and thus pick up enough poison to kill them. Time is saved in packaging as the wadding does not have to be sealed; provided there is a fairly large overlap, the insect dies long before it gets through.

The wadding is bulky and therefore unsuitable for the packaging of small articles. It must, moreover, be sandwiched between two layers of ordinary paper to prevent contamination of goods by DDT and to facilitate handling.

The Pest Infestation Laboratory of the Department of Scientific and

Industrial Research is responsible for the development.

DOUBLE-GLAZING UNITS, consisting of two panes of glass separated by a quarter-inch space which is filled with dry air and then hermetically sealed, are being produced by Pilkington Brothers Ltd, St Helens, Lancs.

The gap between the panes is sufficient to be effective in (a) preventing misting-over, (b) heat-insulation, and (c) sound-insulation. At the same time,

it allows the two panes to be mounted within a single frame of reasonable thickness, unlike the double-glazed windows with panes several inches apart, which are widely used in some Continental countries. The Pilkington units could conveniently be fitted in ships or trains as well as buildings.

Plate glass, sheet glass, most patterned glasses and Armourplate glass may all be double-glazed.

AN UNUSUALLY high standard of technical photography is evident in *Questions & Answers*, a booklet issued by the Zinc Alloy Die Casters' Association, Lincoln House, Turl Street, Oxford, which shows, in pictures and text, the variety of ways in which zinc alloy die castings can be used in industrial products.

LETTERS TO THE EDITOR

Selling in America

SIR: Readers of your recent article "On catering for American taste" may enjoy a story of American salesmanship which was recounted in the *Manchester Guardian* recently. A certain shop had a stock of inexpensive woollen sweaters which were proving hard to sell—so "the proprietor went out and bought a supply of heather, which she made up into little corsages and attached a ribbon to each sweater. In one day the entire lot was sold under the banner 'Sweaters! Beautiful Sweaters with a Breath of the Scottish Highlands!' The nearest they had ever come to Scotland was Hoboken, New Jersey."

Glasgow

R. F.

• The quotation is from "The American Woman" by Joyce Wells and Jane Gillies (*Manchester Guardian*, 21 November 1949). The authors commented that, besides family commodities, the American woman "influences the choice in such . . . masculine fields as automobiles, wines, insurance, and mechanical equipment." EDITOR

Stamp design criticised

SIR: May I draw attention to the present low standard of British postage stamp design? This is particularly evident when considering the latest production of the General Post Office and the Crown Agents for the Colonies—the sets commemorating the 75th anniversary of the Universal Postal Union. Some of the stamps produced abroad for the same purpose are, to my mind, far superior in design and execution. A homo-

geneous set of stamps would give a fairer picture of British design than four stamps by four different artists.

Unfortunately the question of stamp design is not merely of local interest, for our stamps are widely seen abroad, and regarded as representative of Britain.

London W1

EDGAR LEWY



Swedish and Swiss stamps commemorating the 75th anniversary of the UPU

DESIGNERS IN BRITAIN 2

Compiled by the Society of Industrial Artists and edited by
PETER RAY

A comprehensive review of design for commerce and industry in this country today. Over 1,000 illustrations give representative examples of artists' work in every field, including books, book jackets, boots and shoes, ceramics, domestic equipment, exhibition and display, furniture, glass, illustrations and cartoons, industrial equipment, leather, lighting, packaging, plate and cutlery, posters, prefabricated buildings, press advertising, textiles, trade marks and symbols,

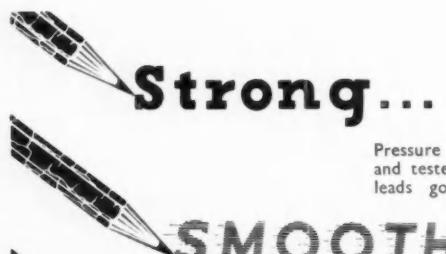
transport, typography and type faces and wall-papers. An invaluable reference book for industry and all those concerned with good design today.

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The first volume of this series was highly praised and soon sold out. Readers who happen not to have seen it, and who would like to know more of "Designers in Britain," are invited to write for our detailed leaflet to 12 Beauchamp Place, London, SW3

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NOTEBOOK

Festival booklet for industry

THE ANSWERS to many of industry's questions about the 1951 Festival of Britain are contained in a new booklet, *Notes for Industry on the 1951 Exhibitions*, which is being issued jointly by the Festival Office and the Council of Industrial Design.

This booklet contains a summary of industrial exhibits, notes on the methods of selection and collection, instructions for submitting products for the 1951 Stock List, a plan of the South Bank exhibition site and a programme of major Festival activities. Readers can obtain copies free on application to the Council of Industrial Design, Tilbury House, Petty France, London SW1.

Design Folios

Although many schools are already subscribing to *Design Folios*, these may still be new to staff-trainers in industry and others concerned with the teaching of design appreciation.

The *Folios* are issued by the Council of Industrial Design, at approximately monthly intervals. Each book consists of plates, 12 of a subject, and explanatory notes for the use of teacher or instructor. New subscribers can obtain 12 issues for 50s: the subjects will include sideboards, glass, easy chairs (already issued); clocks and watches, wallpaper,

street furniture; and six others. A portfolio, costing 5s, holds 12 books.

The books are of generous page-size (approximately 14½ inches x 17½ inches). Illustrated here in miniature is Plate 1 from the *Folio* on glass, reproducing a photograph by the Council's staff photographer, Dennis Hooker.

Photograph loan service

Another new Council of Industrial Design service which began on 1 January is a loan service of photographs for out-of-town borrowers who cannot visit the Photographic Library personally. The difficulty in borrowing by post from a large photographic library is that the needs of the user and the selection offered by the library cannot easily be brought together by the written word. Photographs have now been grouped on the basis of past experience in meeting enquiries, and there are about 20 broad headings under which various selections, each of 30 photographs, are captioned and mounted for simple display. A set of 30 may be borrowed for 2s for 14 days. The service at present includes about 10,000 prints.

Talks for Liverpool stores

During the war, Liverpool's larger retailers got together to form the Liverpool Stores Committee. It was largely



The *Design Folio* on glass ranges from these everyday products to fine cut-glass

a welfare organisation, but—in a correspondent's words—"when the war ended the shops were so used to co-operating that they decided to form a permanent committee." Its functions include educational meetings for the stores' staffs, and this winter for the first time design has been prominent among the subjects discussed. Speakers have included Audrey Withers and Grace Lovat Fraser, and in February the Committee is to have a talk by Gordon Russell on "Design in Merchandise."

Rayon Design Centre

The Rayon Industry Design Centre is seeking members—both firms and individuals. The cost of the Centre is met in the main by a grant from the Rayon Producers' Committee, with a contribution from the Board of Trade through the Council of Industrial Design, but (in the words of Sir William Palmer, chairman) "it is felt that the Centre should be in direct contact with members from the industry and that each should make a small contribution to meet the expenses that will arise from the distribution of information, including a quarterly magazine entitled *Rayon and Design*."

Application forms and an illustrated brochure on the work of the Centre can be obtained from the Secretary, RIDC, 1 Upper Grosvenor Street, London W1.

In brief . . .

Intending entrants for the competition and demonstration of craftsmanship organised by the Goldsmiths', Silversmiths' and Jewellers' Art Council of London can obtain details from the *continued overleaf*



"How about this one, madam?"

Reproduced by permission of the proprietors of *Punch*

Council, at Goldsmiths' Hall, Foster Lane, EC2. Closing date is 24 March. . . . A *Cumbræ* suite by Morris of Glasgow (DESIGN No 10, p 19) was recently flown to New York, where the suites are now on sale at approximately \$370 for table, sideboard, six chairs upholstered in authentic tartan patterns, tea trolley and coffee table. . . . Wells Coates, OBE, RDI, FRIBA, PhD, and Jacqueline Tyrwhitt, AMTP, AIA, have entered into partnership as designers to the building industry, architects and planning consultants. . . . Eric John Doudney, FRBS, FRSA, MSA, staff designer of Halex Ltd since 1945, has left that firm and is on his way to New Zealand, where he is to teach sculpture at Canterbury University College, Christchurch. Mr Doudney hopes to continue to practise industrial design also.

New publications

US Industrial Design 1949-50, a volume which is intended as the first of a series, has just been issued by Studio Publications Inc, New York, at \$10 (no English price quoted). Compiled and edited by the Society of Industrial Designers, it follows rather similar lines to *Designers in Britain* in that it illustrates only the work of named designers. It is, however, more specialised in subject, dealing solely with product design and not with commercial design or graphic arts.

Art & Industry, monthly magazine published by The Studio Ltd, London, has increased its page size with the January issue. It has at the same time adopted a new layout (by Rathbone Holme) in which full-length articles appear at the back of the book, with illustrations and summaries at the front. The price is now 2s 6d a copy.

Two handsome new Batsford books are R. V. Tooley's *Maps and Mapmakers* (historical) and Norman Wymer's *English Town Crafts*, priced at 30s and 15s respectively.

Handsome also—and free—is the light-hearted volume, *Have you a Trumpet Handy?* which Accles & Pollock Ltd (Oldbury, Birmingham) have issued to celebrate their golden jubilee. It combines some factual information, and even a small free sample, with varied and delightful photography. The layout may be criticised for overcrowding, but at least it is overcrowded with good things.

That small firms can issue house organs which are highly creditable without being over-ambitious is evident from No. 1 of *Information for the Print Buyer*, issued by Leslie G. Luker,

DESIGN

EDITORIAL ADDRESS

See page 1

* * *

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printer specialising in work for the scientific industries (27 Viceroy Road, London SW8). Unusually but not unreasonably, this pocket-size publication ends with production notes which give credit for the copy-writing to Mr Luker himself and for the design to Richard Chaffe, staff typographer.

New Council members

Three new members have been appointed to the Council of Industrial Design—Geoffrey Dunn, William Haigh, JP, and A. Whitaker, OBE, MIEE, F Inst P.

Mr Dunn is a director of Dunns of Bromley (the progressive retail store whose new premises were illustrated in DESIGN, No 4, p. 20) and a former DIA Council member.

Mr Haigh, who is managing director of Dobroyd Mills Co Ltd and Eastwood Bros Ltd, Huddersfield, was a member of the Council previously, from its establishment in 1944 until January 1949.

Mr Whitaker was for some years in charge of research and design at HMV, and later at Ascot Gas Water Heaters. A member of the Council of the Royal College of Art, he is the author of two articles which have appeared in DESIGN, Nos 4 and 10. He is now a consultant on various technical subjects, and on the organisation of research and design.

BINDING CASES

Binding cases for Volume 1 of DESIGN (Nos 1-12, 1949) can be supplied by Benham & Company Ltd, 24 High Street, Colchester, Essex.

The case is covered in full cloth, with title and date in gold along the spine. Subscribers who send their own copies (and the volume-index which accompanies this issue) can have them bound for 10s 6d; the case alone can be supplied for 3s. Both prices include postage.

All correspondence about binding cases should be addressed, and remittances made payable, to Benham & Company Ltd.

ADVERTISEMENTS

MANUFACTURERS REQUIRING THE SERVICES OF DESIGNERS, whether for staff positions or in a consultant capacity, are invited to apply to the Design Advice Section, Council of Industrial Design, Tilbury House, Petty France, London SW1, for a short list of designers suitable to their particular purposes, which should be explained in some detail. This service is gratis and incurs no obligation.

LONDON COUNTY COUNCIL; London School of Printing and Kindred Trades and School of Photo-Engraving and Lithography. Required to commence as soon as possible a Head of the Department of Drawing and Design for Reproduction. Candidates should possess a high qualification in drawing and design and should have had wide experience in the commercial field. The person appointed must be capable of guiding and inspiring the development of design for printing to an outstanding level. Salary Burnham scale II for heads of departments £800 x £25-£950, plus London allowance, with graduate and training additions as applicable. Application forms (stamped addressed foolscap envelope necessary) from the Principal, London School of Printing and Kindred Trades and School of Photo-Engraving and Lithography, 61, Stamford Street, SE1, returnable by 10 February 1950 (1485).

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BEASTS OF THE FIELD

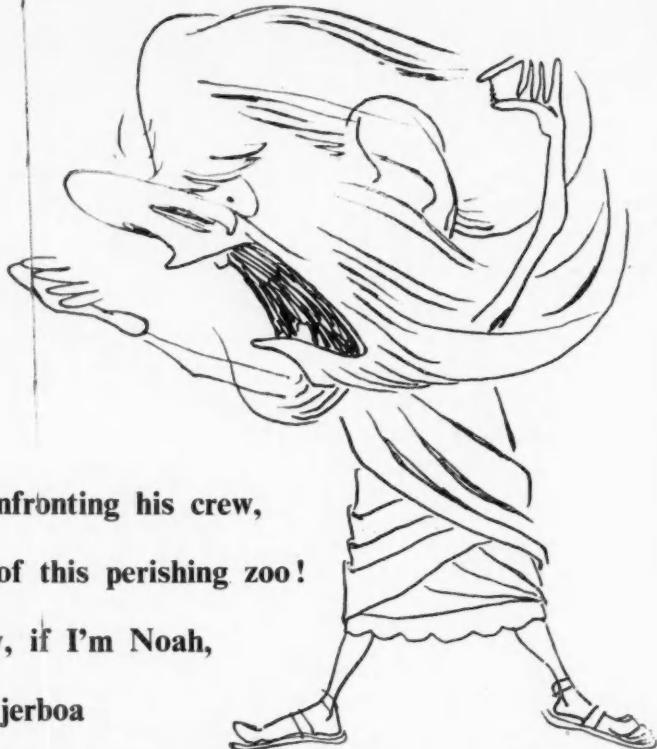
A sick beast is a matter of active concern. Healthy cattle mean more and better meat, milk and butter; healthy sheep and lambs, more wool and food; healthy pigs, more bacon; fit poultry, more eggs; and horses sound in wind and limb mean more work on the farm. The maintenance of good health and the prevention of disease amongst farm animals are thus vital. Although the subject of veterinary science was studied in some continental cavalry schools in the fifteenth century, it was not until 1790 that a veterinary college was established in London. The great advances made in preventive medicine in the nineteenth century were a stimulus to a similar attack on the scourges to which animals are subject. The results are seen today in the way many diseases have been eliminated or brought under effective control. In the British Isles rinderpest, the cattle plague that kills millions of beasts in

Europe and Africa, does not now exist. Glanders of horses is rare. The deadly rabies, so often transmitted to man by the bite of a mad dog, belongs to the past. Anthrax is no longer a farmer's nightmare. Destructive diseases of sheep and lambs due to gas gangrene bacilli can be prevented and cured. But these achievements, great in themselves though they are, are no more than a beginning. The fight must go on against tuberculosis, contagious abortion, mastitis, sterility, and ill-health due to parasitic worms. In the era of preventive animal medicine now opening, synthetic organic chemicals will play a decisive part. The worker in the biological research laboratory and the chemist in the factory are uniting to help the veterinary profession to control the diseases of animals.



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P.R.13



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